"The Woman God Changed" a Study in the Unwritten Law

New Film Also Raises Question as to What Extent Mercy Should Season Justice on the Strength of an Amended Life

A striking study in psychology is brought out in the development of the story of "The Woman God Changed," the Cosmopolitan production which Hugo Riesenfeld will present at the Rivoli Theater beginning to-day. The contrast of the two viewpoints is brought out in the courtroom scenes, in which a young woman is on trial for her life on the charge of having killed an old libertine who had cast her aside and taken another woman into his quarters.

The picture shows parts of the audience in the courtroom, and through its realistic touches makes the auditor in the theater feel himself a part of the gripping scenes. Two women discuss the evidence as it is presented and two men keenly watch the actions of the attorneys. It is interesting to observe how the author, Donn Byrne, and the director, Robert G. Vignola, have stressed the two different psychologies—the women expressing compassion for the prisoner, a typical woman's viewpoint, while the men are mainly interested in the battle of legal intellects.

The women in the audience in the courtroom doubt the guilt of the prisoner—they insist that a young woman with clear, guileless eyes cannot have slain the man, yet they, like the jury at the beginning of the trial, do not sense that the beautiful prisoner has undergone a great mental and moral change since she fired the shot.

The men in the audience have no eyes for the prisoner and are interested more in the struggle of the lawyers—in the greatest contest in modern civilization, a legal battle with a human life at stake. There is no sympathy expressed for the prisoner, but a love for the process which is to decide her fate.

A young police officer is the chief witness in the trial, and his testimony raises the question whether the ancient "life for a life" may not have another interpretation—whether, if a person takes one life and saves another, the slayer has not redeemed himself for the first sin.

The question raised by the story is briefly this: Shall a woman whose character has changed from weakness and crime to all that is worth while be punished for a sin done in her evil days? Can a truly great deed wipe out the legal stain of an evil one?

The officer testifies that, following her disappearance on the night of the slaying, he had been intrusted with the commission of bringing her back from the South Seas, whither she had been traced. He told the court that he had found the young woman on the Tahiti Islands, and, almost against the inclinations of the governor, had taken his prisoner on board a vessel destined for the United States. A few days after sailing the vessel was struck by a typhoon, and the shifting cargo set the ship afire and sent it to the bottom. The two reach an island in safety, his life having been saved by his prisoner.

His refusal to promise her freedom after saving his life—his strong sense of duty to the law he had sworn to uphold—arouses her anger, and she fires a shot that cripples his arm. But, already under the influence of the great natural beauties and the stillness, her anger turns to pity when she sees the gashed arm, and she begs forgiveness and offers to help him. For many months the two lived together on the island, the officer testifies, and few words passed between officer and prisoner. For months they watched for passing ships, and then, reconciled to the fact that they must probably live forever on the island, they marry—not with the formalities of civilization, but under the brilliant heavens.

Her character changes under the rugged life; the wild environment, the vast skies and the broad sea instill a sonse of honor in the woman who, in the hectic night life in the city, had been without one. The officer's love for his prisoner had stilled his own sense of responsibility to the law, and he found, he admitted on the stand, that his determination to bring the woman before the bar of justice was falling away. But her love for him—a love grown out of her admiration for his sense of honor—had also changed her, and when a passing ship is sighted it is she who, against the wishes of her husband, lights the signal fire that is to be responsible for their return to civilization and her facing a judge and jury on a charge of murder.

The problem is laid before the jury. There is no question that a certain young woman named Anna Jannsen had killed De Vries, the rich libertine, but the attorney for the defense raises the question whether the prisoner in the dock is the same Anna Jannsen who fired the fatal shot. The psychological truth and the legal truth are brought into conflict. Not only had her entire psychology changed on the wild island, but she had found honor for herself and had again instilled honor in the man she had married under the South Sea skies and who had taken an oath to bring her back "dead or alive."

The jury is compelled, under the law, to return a verdict of guilty, but fixes the degree at manslaughter, the foreman of the jury adding that, if it were legally possible, the young prisoner should be set free. Then the judge imposes sentence—one that brings the audience to its feet—that the young woman shall be forever placed in the custody of the officer, her husband.

"The Woman God Changed" is told in fascinating manner The story is in reality told by witnesses on the stand in court, and, as they progess, the scenes on the screen are enacted—the quarrel between the young woman and the rich man when another woman has taken her place is told by the maid; the story of the shooting in the restaurant is told by the waiter, and the testimony regarding her arrest in the South Seas, the shipwreck and the many months on the island, is graphically detailed by the officer. Interesting comments are made by the visitors in the courtroom, often arousing anticipation regarding the silence of the defendant's attorney or bringing sympathy to the prisoner through the remarks of some of the women.

Seena Owen appears in the part of Anna Jannsen, the prisoner; E. K. Lincoln is cast in the role of the police officer; Henry Sedley appears as the rich old man; Lillian Walker appears as Lilly, the latter's second sweetheart; H. Cooper Cliffe plays the part of the defendant's attorney; Paul Nicholson is the district attorney and Joseph Smiley is the police commissioner.

In Picture Theaters

ASTOR—"The Four Horsemen of the Apocalypse" continues.

CAPITOL—"Snowblind," from the novel by Katherine Newlin Burt, is the film attraction. Sascha Jacobsen, the violinist, furnishes an unusual feature for the music program.

CENTRAL—"A Connecticut Yankee in King Arthur's Court" begins an indefinite engagement.

CRITERION—"The Last Romance" begins its third week. "Moongold," Tony Sarg's Almanac and the Benda Mask dancers also remain.

FORTY-FOURTH STREET—"Way Down East" continues.

LYRIC—"The Queen of Sheba" continues.

PARK—"Over the Hill" continues.

RIALTO—Bebe Daniels, in "Two Weeks With Pay," is the chief attraction. Tschaikowsky's "Capriccio Italien" and Weber's "Invitation to the Dance" are on the music program.

RIVOLI—"The Woman God Changed," with Seena Owen, is the film feature. The "Oberon" overture, a selection from "The Merry Widow" and Widor's "Fifth Symphony" are some of the music numbers.

STRAND—Marguerite Clark, in her own production, "Scrambled Wives," is the feature picture. The music program includes selections from "Naughty Marietta" and "Apple Blossoms."

TOWN HALL—"Dream Street," the talking picture, remains.

Brooklyn Theaters

MAJESTIC—"The Emperor Jones" is the current attraction.

MONTAUK—"Mary," the Cohan musical show, plays here this week.

BORO PARK—Harland Dixon and the London Palace Girls headline the vaudeville, with "The City of Silent Men" as the screen feature for the first of the week. Later, Dolly Kay will lead the vaudeville and Mack Sennett's "Love, Honor and Behave" will be the picture.

BUSHWICK—Belle Baker, as topliner, with William Gaxton, Glenn and Jenkins, Herschel Henlere, Buckeridge and Casey, Duffy and Mann, Caits Brothers and others form the bill.

ORPHEUM—John Hyams and Leila McIntyre divide stellar honors with Lillian Shaw, Kane and Herman, Moran and Mack, Georgia Campbell, Horlick and Sarampa Sisters, Henry and Moore and Anderson and Yoel complete the program.

LOEW'S METROPOLITAN—"Deception" will be the film feature for the entire week. The vaudeville bill will be headed by Hugo Jansen's "Fashion Frolic of 1921" for the first of the week and later by the Royal Harmony Five.

STRAND—Marguerite Clark in her own film production, "Scrambled Wives," is the chief feature of the program.

SHUBERT-CRESCENT—Blaney's Stock Company presents "Way Down East."

At Outlying Houses

SHUBERT-RIVIERA—William Faversham in "The Prince and the Pauper" is this week's bill.

BRONX OPERA HOUSE—"The Mirage,' with Florence Reed, is the attraction.

"Justice" on the Screen Is Promised for the Autumn

Myron Selznick announces that he has purchased the moving picture rights to John Galsworthy's play "Justice." This was the drama which introduced John Barrymore, previously known as a light comedian, as a dramatic actor, established John D. Williams as one of the foremost American theatrical producers and gave Galsworthy his first stage success. It ran for an entire season on Broadway. In announcing the asquisition of the picture rights Mr. Selznick assures the admirers of the drama that it will be produced as nearly as possible in its original form. He says:

"Anticipating fears of critics based upon mutilation which has been administered to certain masterpieces of literature, I want to say that 'Justice' will be placed upon the screen under its own name, with no change in the plot or the ending. The continuity will adhere, as closely as picture conditions permit, to the original. There will be no attempt to inject romance or a happy ending into the story."

No selection has been made as yet of the player for the central character, in which Mr. Barrymore starred.

In the Broadway Picture Houses

Marguerite Clark and Leon P. Gendron in "Scrambled Wives" Strand.

Pauline Stark in "Snow Blind" Capitol

Seena Owen in "The Woman God Changed" Rivoli

Babe Daniels in "Two Weeks with Pay" Rialto

Alice Terry in "The Four Horsemen of the Apocalypse" Astor

Lois Wilson in "The Lost Romance" Criterion

Shadows on The Screen

June Mathis, who made the screen adaptation of "The Four Horsemen of the Apocalypse," has completed the film version of "Liliom." This will be released under the title "A Trip to Paradise."

Bryan M. Battey, the youthful ex-service man and skilled air pilot, who aided Orlando Kellum in perfecting the synchronization of talking pictures, learned the art of synchronizing when timing the propeller on his aeroplane to miss the German machine gun fire.

Vera Gordon, the beloved mother of the screen, closes her vaudeville tour this week, and after a fortnight of rest will resume her film work. She is to be starred in another picture by Harry Rapf, who was the producer of "The Greatest Love."

Dorothy Ward, the English beauty of "Phœbe of Quality Street," has received so many flattering motion picture offers that she says she does not know which to choose. However, she has decided to remain in the land of the free for the coming season.

"Burn 'Em Up Barnes" has been selected by Charles C. Burr, the producer, as the working title for the first of the series of feature productions starring Johnny Hines, who temporarily deserts the happy rôle of Torchy in Torchy Comedies. Johnny will start work at the Master Films' Fifty-fourth Street studio next week.

George Baker, engaged by Metro to direct "The Hunch," from a story by Percival Wilde, has arrived from New York at Hollywood, Calif., where he is completing the cast for the production. The leading rôle will be played by Gareth Hughes, of "Sentimental Tommy" fame. "The Hunch" company will be the fourth Metro company at work in Hollywood. The others are "A Trip to Paradise," starring Bert Lytell; "The Match Breaker," starring Viola Dana, and "The Conquering Power," an adaptation from Balzac, directed by Rex Ingram.

William Fox, who has leased a studio in Rome, sent J. Gordon Edwards, the director, abroad, and will produce films there. The players will largely be recruited on the Continent.

The popularity of the "talkies" has spread so that Chicago and Brooklyn are to have their premiere some time within the next two weeks. The "talkies" will open at the Shubert-Crescent Theater, in Brooklyn, the week of May 29. Rosalie Ashton, assistant manager of the Talking Motion Picture Corporation, will be manager of the Brooklyn theater.

When Kenneth Harlan, who alternates as leading man in Norma and Constance Talmadge productions, gave up housekeeping and moved over to the Ambassador Hotel, to be near the Talmadge Studios, he donated his interesting collection of books and accumulated files of all the magazines to the boys of the Fox Hills Hospital, on Staten Island. Many of the wounded ex-soldier boys are forgetting about their pain as they lie propped up, deep in the adventure stories of Jack London.

Mr. Harlan suggests that other screen players who have spare books and magazines on hand send them to the Staten Island hospital.

Maurice Tourneur has finished the filming of Donn Byrne's story "The Foolish Matrons."

Much of Marguerite Clark's work in "Scrambled Wives," which comes to the Strand to-day, is done in colors. These colored shots are a favorite device of many directors at present and they do relieve the monotony of the black and white film.

Two Italian-made films "Theodora," from the famous Sardou play, and Gabrielle d'Annunzio's "The Ship" have been bought by Goldwyn for showing in this country.

One of the large ferryboats plying between New York and New Jersey has been chartered by Vitagraph. It will be used in filming several scenes in the new Alice Joyce production "The Inner Chamber." It was found that any ferryboat on its regular trips would not do, as the passengers would get in the scene at the wrong time. Director Edward Jose will have a hundred or so professional actors as passengers when the scenes are taken.

Marion Fairfax is now "shooting" the final scenes for "The Lying Truth." This film tells a story of small-town politics and newspaper life, and is expected to outshine her scenario for "Go and Get It," another newspaper story. In the cast are Marjorie Daw, Pat O'Malley, Tully Marshall, Noah Beery, George Dromgold, Claire McDowell, Charles Mailes and Robert Brower.

The Chicago Hebrew Institute is "starred" in a two-reel picture, "The Oasis," produced by the Rothacker Film Company. The picture shows how the institute is proving an oasis to little wayfarers on the desert wastes of life—youngsters of the Chicago tenements. Institute officers will lend the film where it can help further welfare work in other cities.

Katherine MacDonald is now working on "Man's Game." Assisting her in the artistic task are Eddie Burns, Henry A. Barrows, Dwight Crittenden and Wade Boteler. Miss MacDonald recently completed the picturization of "Her Social Value," prior to which she starred in "Stranger Than Fiction." These latter productions will be released this summer. Under her new contract the American beauty receives $50,000 a picture, and she has eleven more to make under this arrangement.

Al Christie is working on a new comedy, "Nothing Like It," which deprcts the efforts of Dorothy Devore as a small-town girl in putting on a play, using the props which a stranded theatrical company left in the town opry house. The show advertises the Nile River, with real water and a chariot race with real horses. How the Nile overflowed on the orchestra by the villain's machinations is really the crux of the action. Dorothy Devore, Earl Rodney, Gene Corey, Eddie Barry, Helen Darling, Ward Caulfield and others are in the latest offering.

New Styles in Scenarios Call for Serious Drama

There are styles in scenarios, just as in everything else, and John Emerson and Anita Loos, screen authors, predict radical changes in photoplay fashions for the coming season. Young writers are advised by these veteran scenarioists to try a more serious type of photo-drama if they wish to sell their manuscripts this summer. Even in comedies, the demand is for satires rather than sugar and water romances, these authors declare.

The styles in heroes and heroines are changing with the times. Last year Mr. Emerson and Miss Loos predicted a season of light comediennes, with a tendency toward blondes in the leading part. This year there is the same demand for this type of comedienne, but in addition there is a growing market for stories which build their plot about highly emotional, although not necessarily beautiful, women of the Continental type.

"Probably it is the influence of this period of reconstruction throughout the world which is changing the viewpoint of American producers, and, more important, of the American public," says Miss Loos. "There is more of a tendency to face the facts of life in the movies and to buy real drama instead of made-to-order melodramas which sacrifice every opportunity for a fine situation to produce some trite, happy ending. Especially is it true that audiences appreciate satire more than ever and are coming to detest meaningless light comedies of the type which deals with the summer resort romance or the millionaire in disguise who marries the shop girl.

"The costume story—the historical drama—is again coming into vogue in many studios. But in order to sell this type of scenario you must have a corking idea. No producer will waste a fortune on costumes and scenery unless he has something pretty good in the way of a story.

"There is really less demand for scenarios than there was a year ago, because there is less production. But prices for scenarios remain as high as ever, even though it is harder to sell them. Producers who are making pictures to-day are trying to make superlatively good ones, which will have a longer run at each theater. They will pay top-notch prices for a good story, but nothing at all for a bad one."

American audiences are tired of heroes and heroines who offer nothing more than a face, according to Mr. Emerson.

"One of the most encouraging signs of the times is the success of players whose personality depends on character rather than well-modeled features," he said. "Especially in the case of men audiences are demanding a more virile type. They would sooner see their hero in a blacksmith shop, covered with soot, than in dress clothes, any day.

"The success of women who play real character parts has caused a great change of viewpoint. There is a new school of screen actresses who can hardly be classed as pretty, although at times they are very beautiful. Their charm depends upon their strong personality, and this in turn depends upon their part in the story. In the end it all comes back upon the photo-dramatist, who must give his heroines a chance to become real people, with real characters, rather than mere photographic models."

Mr. Emerson and Miss Loos are the deans of the scenario writers. Miss Loos has turned out a steady stream of successful photoplays since she sold her first story, "The New York Hat," to D. W. Griffith at the age of fourteen. This story was produced with Lionel Barrymore and Mary Pickford, and soon afterward Miss Loos became staff scenaroist at the Griffith studios—the youngest professional dramatic writer in the country.

Vaudeville

PALACE—Joseph Santley and Ivy Sawyer present their new act, "Klick-Klick," of which Hassard Short is the director. The Courtney Sisters, Fred Lindsay, Frank Dobson and Company, A. Robins, Rome and Gaut and others complete the bill.

RIVERSIDE—Kitty Gordon, Jack Wilson, Frank Griffith, Vera Beresford, William Kent, Tom Swift and Mary Kelly, D. D. H.? Dave Roth and Selbini and Grovini make up the bill.

COLONIAL—Henry Santrey tops the bill, which Ruth Roye, Harry and Anna Seymour, Al and Fanny Stedman, Julia Nash and C. H. O'Donnell, Edwin George and others complete.

EIGHTY-FIRST—"Chic" Sale will head the bill. The screen feature is "The Oath."

FORDHAM—Francis X. Bushman and Beverly Bayne head the vaudeville for the first part of the week. "See My Lawyer" is the screen feature. John B. Hymer is topliner for the latter half, with "The Oath" for the picture.

HAMILTON—Harry Fox on the stage and Mae Marsh in "Nobody's Kid" on the screen are the features for the early part of the week. The last half will show Francis X. Bushman and Beverly Bayne and "The Oath" as star attractions.

JEFFERSON—The Six Brown Brothers with Elsie Ferguson in "Sacred and Profane Love" are the chief features for the first part of the week. From Thursday, Harry Watson jr. will be the star attraction, with a specially selected first run picture.

LOEW'S AMERICAN—Robert Reilly in "Bedelia O'Shea" heads the vaudeville; "Uncharted Seas" is the picture for the first part of the week.

MOSS' BROADWAY—"Bob Hampton of Placer" is the screen attraction, with Burt Gordon and Gene Ford in "Recital Classique" heading the vaudeville portion of the bill.

PROCTOR'S FIFTH AVENUE—The first half of the week has Ray Raymond and company, Pressler and Klass, Sam Liebert, Maria Lo and others. The last part, "Flirtation," Elva Lloyd, Kelsey and Allen, Jack Osterman, and Nadji are on the bill.

PROCTOR'S TWENTY-THIRD STREET—Monday to Wednesday, Harry Hayden, Morley Sisters, Greenlee and Grayton, Kramer and Boyle and the film, "The Wakefield Case." The last of the week features Newhoff and Phelps and "Sacred and Profane Love."

PROCTOR'S FIFTY-EIGHTH STREET—Monday to Wednesday, "Old Dad" on the screen, Morgan and Gates and Bobby Gordone on the state. Thursday to Sunday, "Sentimental Tommy," Elsie Pilcer and Dudley Douglas, Kelly and Quinn, Major Jack Allen and others.

PROCTOR'S 125TH STREET—Monday to Wednesday, "Old Dad" and Newhoff and Phelps are the chief attractions. Thursday to Sunday, Princess Radjah and "The Oath" are the features.

George Beban Issues Edict

Reports throughout the country to the effect that George Beban's playlet "The Sign of the Rose," was being used as a prologue to his production "One Man in a Million," have impelled Mr. Beban to announce that he has given no one permission to use his sketch in this fashion and that he will prosecute any person violating the copyright. Mr. Beban owns "The Sign of the Rose," and has it copyrighted as a one-act play, a four-act play and an eight-reel motion picture. It is understood that several exhibitors have staged "The Sign of the Rose" as a prologue to "One Man in a Million," believing that they had a right to do so. Mr. Beban, however, has other plans for the story.

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"DECEPTION"

Continental Film Producers Fall Short of Best Standards

They Have a Few Masters of Direction, but Generally Lack Efficiency of American Methods, Says Miss MacPherson, Home From European Tour

Fresh from a comprehensive tour of Europe which took her to all of the motion picture producing centers of the Continent and introduced her to the directors of the great foreign-made pictures which have shaken the laurels of American producers, Jeanie Macpherson, author of the scenarios of many of Cecil B. De Mille's special productions for Paramount, gives a first-hand report on the condition of the film industry abroad.

"Europe is interested in an entirely different type of story from those we are generally accustomed to in America," Miss Macpherson says, "so it is difficult to make any comparison as regards the material which goes into the pictures made on opposite sides of the Atlantic. 'Deception' and 'Passion' and 'Dr. Caligari' prove that. Therefore, I shall speak only of the actual making of pictures and of the technical side of the work. However, let me say in passing that indications on the Continent are that directors will continue to make big spectacles. I visited a new studio which was not yet completed and I noticed that the stages were all tremendous, designed to hold enormous sets and huge crowds of people.

"Since my arrival in New York I have learned that the showing of foreign-made pictures in this country has, in some quarters, stirred up a great deal of protest. It has been claimed that the importation of pictures will permanently injure the industry in this country. After a close study of film conditions on the other side, I cannot believe that such will be the case.

"In the first place, Europe is years behind us in the technical side of picture production. She has marvelous directors, such as Ernest Lubitsch, who directed 'Deception' and 'Passion'—more of him later—and it has wonderful actors, who put as much thought and study on the playing of a tiny bit as they do in the impersonation of a leading rôle. Europe has remarkably trained artists and artisans and the sources and seekers for minute details in bringing accuracy to settings and costumes, but she has not the mechanical efficiency that we have in this country and it will be many years before she develops it.

"The greatest weakness of foreign-made films is their lighting. They have not yet acquired the knack of placing lights so as to develop the mood of the scene being photographed or to bring certain characters or features into relief or to give depth to a scene. Indeed, after watching many foreign pictures, I might say that their sets are simply lighted, with no definite attempt to do more than that.

"Lubitsch, master of direction that he is, saw a print of 'Forbidden Fruit,' the picture which I wrote for Cecil De Mille. While he declared the story was not his kind of story—he has clung to the spectacle picture in all of his work—he was amazed at the effects Mr. De Mille had secured. The lighting astonished him.

"'Where did he put his lights?' he asked. 'How did he get such depth, such variety of light and shade? It approaches color in its richness!' The Cinderella episode, which you remember, staged in a set made entirely of plate glass, he called 'more beautiful than I had ever believed a motion picture could be.' He was especially interested, of course, because the scene was in the nature of a spectacle, and he could not understand how Mr. De Mille managed to light it so perfectly and yet avoid the reflections which the lights playing on the glass seemed bound to give. As a matter of fact, it took Mr. De Mille's concentrated efforts for three days and nights before those halations were obviated.

"It is my belief that foreign directors, to hold their own with our productions, must adopt American production methods. That is exactly what has been done in the London studio of the Famous Players-Lasky British Producers, Ltd., where British Paramount pictures are made. An old power plant in Islington has been remodeled and fitted with American-made equipment and American methods have been installed under the direction of Major Charles H. Bell, an Englishman, who has made a complete study of American studios. Coupled with the fact that American trained directors are now employed there, the result is that the Islington studio is a little corner of Hollywood set down in Great Britain. Only the machine for condensing the fog which on occasion fills the big stage destroys the illusion of America."

Miss Macpherson brought to light an interesting bit of news for the motion picture censors. She was shown the remarkable Italian screen version of the Bible, a twenty-six reel picture made by the same genius who was responsible for "Cabiria."

"It will never be shown in this country," she said. "It is the Bible, faithfully, reverently placed upon the screen. Yet censorship has made it impossible to present in pictures life as it really is; so, adhering to its conventions, the censorship board will leave so little of the Bible that there will not be enough to show on the screen."

Miss Macpherson and her mother, Mrs. O'Neill, who made the trip to Europe with her, are returning to Hollywood immediately. On her arrival she will begin work on a new De Mille picture for Paramount and will see for the first time her own picture, "The Affairs of Anatol," which was suggested to her and Mr. De Mille by Arthur Schnitzler's play.

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"Eminently successful—a touch of the Ziegfield influence—Peek-A-Boo is a good show"—Times
"More than worthy of its namesake of two years ago. The most exhilarating entertainment for the hot months"—Mail
"The liveliest show Broadway has seen in some time. Gales of laughter. Audience fairly shrieks its delight. Not only lively but it is clean and would make just as big a hit in a higher priced house."—Journal
"It is a big entertainment, full of go from start to finish"—American
"If any criticism can be made of it, it is that it is too good."—S. Jay Kaufman, Round the Town—Globe
"Is hard to beat. We feel sure our readers will want to make a trip to the Columbia during the ensuing months"—Sun
"On the whole there is less hermaphroditic humor about Peek-a-Boo than about its three dollar rivals. The real fun of the piece, and it has some very real fun in it—is robustious."—Kenneth MacGowan, Globe
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